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possessed of all. And as it is obviously easier to find fault than to render discriminate approbation, we will take the simpler task first, and state, as concisely as possible, what we do not like in Mr. Verrinder's settings.

The principal defect, and one which we have noticed in all the settings, is a certain want of definite form in the construction of each movement. One of the chief causes of this want of clearness is the almost total absence of any thing like systematic modulation. Of transient modulation of a purposeless kind, there is enough, and to spare; but a seemingly irresistible necessity compels a return to the haven of the original key after, at most, a four or five bars' absence; and this renders the whole thing sketchy and incohesive. Many of the phrases might be taken out of their places, shuffled like a pack of cards, and re-inserted indiscriminately, without doing any great damage to the whole. It ought, however, to be here mentioned that in the *Te Deum* a chant form of a somewhat free character has been here and there adopted, which would naturally necessitate a number of perfect cadences, and thus account for some of the sketchy effect apparent throughout. There is also observable in places a want of rhythmical effect, as, for example, at the words "also the Holy Ghost, the Comforter;" the last five syllables appearing to want notes of double the length. Other instances are to be found of notes requiring to be of half their value. These, with one or two minor matters which it is unnecessary to specify, make up the sum of our complaints.

On the other hand, we have to give unreserved praise for the sober, ecclesiastical tone of the whole, and the many charming effects produced by rich harmonic combinations. There are abundant proofs of Mr. Verrinder having been brought up in the true school of sacred music, and having upon that foundation built up something of his own. Without which superstructure, it is inexcusable for any man to bring his works before the world.

Zwei Concertstücke, für Clarinette und Bassethorn; mit Begleitung des Pianoforte. Componirt von Felix Mendelssohn Bartholdy.

MENDELSSOHN'S warm affection for the Baermanns, for whom these two pieces were especially written, has proved of inestimable advantage; for as tokens of his regard for his musical friends were generally shown rather in notes than in words, compositions in which the instruments upon which they performed bore a conspicuous part, were certain to be occasionally thrown off, as the most graceful offering that could possibly be devised from a composer to an executant. In both these works the Clarinet in B flat and the Bassethorn in F are used; and we need scarcely say that the passages throughout are most exquisitely combined, and written with that thorough knowledge of the capabilities of the instruments which will render them most acceptable to performers, independently of the intrinsic beauty of the music. The first piece opens in F minor, with a bold and vigorous subject; and after a cadence for each instrument, a very graceful theme is given to the Clarinet, which, modulating into the relative major, with a semiquaver accompaniment for the Pianoforte, allows the Bassethorn to steal in with beautiful effect; and after a few conversational bits, the movement concludes. The *Andante* has a tranquil subject, in A flat major, $\frac{3}{4}$ rhythm, with a flowing Pianoforte accompaniment, the two principal instruments, as a rule, moving in loving company throughout; and the *Presto*, which commences in F minor, and is afterwards carried on in the tonic major (in which key the piece ends), forms a brilliant *finale*, the rapid scale passages being introduced with admirable effect. The second piece opens with a *Presto* movement, in D minor, based upon a well marked theme, the instruments being afterwards woven in with remarkable skill. The *Andante* is commenced with the Pianoforte; and a melodious subject is then given to the Clarinet, accompanied only with the Bassethorn. This movement is extremely beautiful; and, with two good

players, may be made exceedingly effective. The last movement is an *Allegro Grazioso*, in F major, which is perhaps more developed than any other portion of the piece. This *Allegro* is well worth study; for although small in design, it is knitted together with the finished care of a thorough master. For the sake of those who would desire to become acquainted with these compositions, but who cannot command the two principal instruments for which they were originally written, we are glad to find that they are also arranged for four hands on the Pianoforte, and as Duets for the Violin and Pianoforte.

Loreley. An Unfinished Opera. Composed by F. Mendelssohn Bartholdy.

THIS composition—before which we regret to have to write the word "unfinished"—forms No. 22 of the Posthumous Works of Mendelssohn. The exquisite *Finale* to the first act has long been known to the English public. Added to this we have now the "Ave Maria," (the effect of which will be materially enhanced by reading the short narrative which precedes it in this volume, describing the circumstances under which it was intended to be sung in the Opera), and the "Vintage Song," both of which have been lately introduced with the utmost success at some of our principal concerts. The little volume is issued in an extremely cheap form; and choral Societies should avail themselves of this method of possessing all that is published of a work which, had it been completed, would no doubt have taken rank with the finest Operas ever written.

The Arrow and the Song. Words by Longfellow.

My Secret. Song. Written by Royalist.

Composed by G. A. B. Beecroft, Mus. Bac., and B. A., Oxon.

WITHOUT any striking originality, these songs may be commended as fair examples of a musicianlike setting of the poetry. Longfellow's words have been so often composed that we almost wonder that they should be again selected, particularly as Mr. Beecroft has by no means equalled the music of some of those writers who have preceded him, although in parts of his song there is much to praise, especially the change from D major to B flat, which is very effective. There is more character in the second song; but why does the composer occasionally write one melody in large notes and another in small ones? The first subject is by no means high; and even if it were, it is more satisfactory to stand or fall by the original idea.

The Harmonium Treasury. A Series of Select Pieces, Sacred and Secular; arranged by J. W. Elliott.

THE Harmonium is now so thoroughly taking its place as a domestic instrument, that it becomes a matter of importance to search about for music which shall be perfectly within the grasp of amateurs, and sufficiently interesting to repay the performer for the time and attention necessary to be bestowed upon it. Here indeed is a volume which should be welcomed by all who love to linger over some of the choicest specimens of our great composers' works; for extracts from the compositions of past and present writers have been so carefully and judiciously selected that the admirers of all styles of sacred music will be amply gratified. Mr. Elliott is already well known as an arranger for the Harmonium; and a work like the one before us could not have been entrusted to more able hands, for he has the power of simplifying, without distorting, the composition he arranges; and amateurs well acquainted with the beauties of the choruses of Handel and Mendelssohn, will find in the *Harmonium Treasury* many of them re-produced with very excellent effect. Amongst the contents of the volume may be mentioned a Fugue of Bach (from the celebrated 48), an "Adagio Cantabile," of Beethoven, several movements from the works of Handel, Mendelssohn, Mozart, Spohr and Haydn; the "Benedictus" from Weber's *Mass* in G, the "Eia Mater" and "Quando corpus" from Rossini's "Stabat Mater," and many other selections from the compositions of deceased writers; whilst amongst living composers whose works are extracted from, we may name